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dry and hard is apt to be defaced, and it is a difficult task to restore a blemish so made.

A china tile, six or eight inches square, is the customary palette. Some use a piece of ground glass instead. Two minor sources of annoyance mitigate against this in favor of the china tile. The latter is more easily cleansed, and it is not so easy to see exactly the color on glass, as it is semi-transparent, and more or less affected by whatever it rests upon. If a glass palette is used, secure a piece of white paper beneath it. A small palette knife is requisite, and lots of old, soft, clean rags are indispensable.

Having now secured all necessary materials to paint with, select a piece of china to paint on. A plate or tray is best to begin with, as they are easy to work on. They present a flat surface, and are not so awkward to hold as vases, lamps, or even cups and saucers. Then select a suitable design. Much could be written on this subject, but not here. A few suggestions will be sufficient. Make your design suitable to the shape of the article to be decorated. Give it the trend of the form, and do not paint straight, stiff, growing plants on round objects. Neither reduce large flowers to diminutive dimensions. Never attempt to paint miniature peonies or sunflowers on tiny articles, nor, *vice versa*, attempt to cover a large jardinière with small flowers unless it is to represent what is called Dresden style, which consists of a sprinkling of tiny blossoms over the entire surface. This

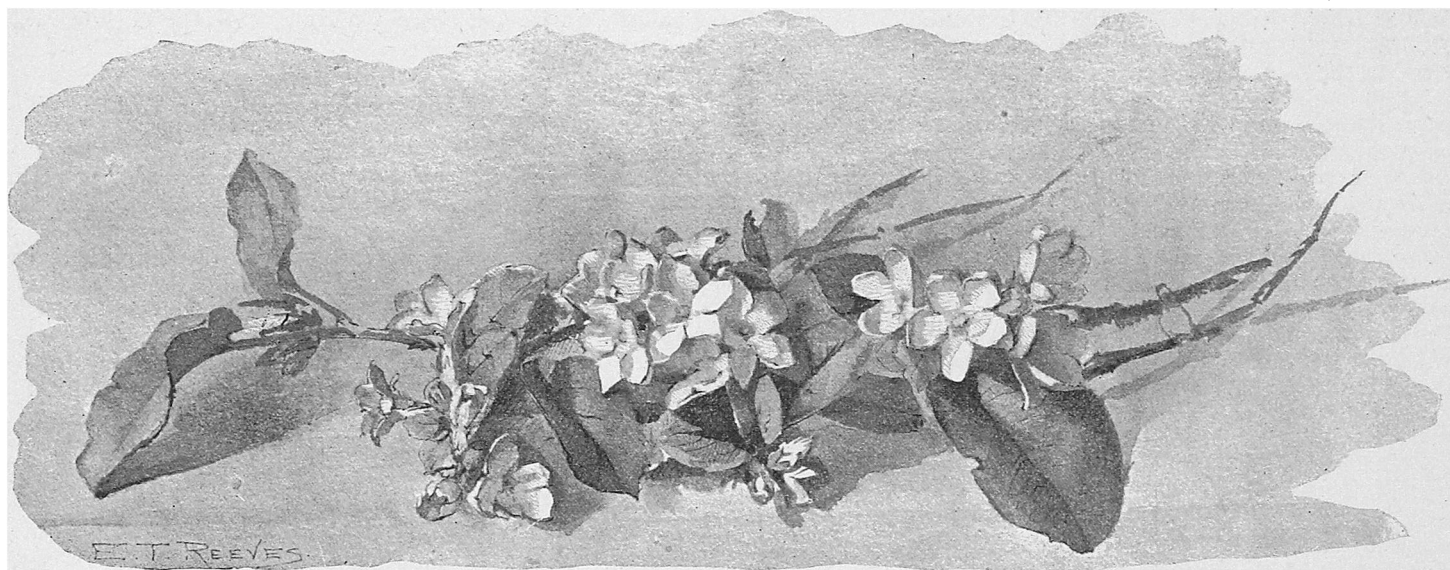
violet of gold, ruby purple and deep blue-green, a very wide scope for shades of violet is afforded. With the light violet of gold and a little ruby purple a very rich, brilliant hue can be secured, while with the deep violet of gold, modified with deep blue-green, a variety of cool tones may be had. Paint the flowers in the direction they grow—let the trend of the brush sweep either from or toward the centre. The centre of a violet is a tinge of yellow (silver yellow) and a tiny speck of red (deep red-brown). The greens are obtained from either chrome or emerald stone green, made much lighter by the addition of yellow for mixing. Shade with brown-green No. 6. The stems of the flowers are green.

In the arbutus the stems are woody and are made of browns. The flowers are a pale, delicate shade of pink. Use carmine No. 1, very thin.

A USEFUL MEDICINE CHEST.

BY EVA MARIE KENNEDY.

A MEDICINE chest is an almost indispensable adjunct to every well-appointed home, for, unless such a receptacle is kept for all the various remedies of the ills that human flesh is heir to, there is sure to be confusion, and in many instances much valuable time is lost in case of acci-



ARBUTUS. BY EDWARD T. REEVES.

style is going out now, and is not held in such high favor as a couple of years ago. It too closely resembles calico and the patterns frequently met with on printed India silks.

If geometrical designs are attempted they must be perfect in every line and curve, or they are not worthy consideration. A good border for a plate with a floral design can always be had by conventionalizing the same flower, or by analyzing it, and putting to practical use some one part of it.

Beware of mixing epochs and of using the ornamental border or rococo design characteristic of one century with that of another. Promiscuous designing by those ignorant of the elementary and rudimentary principles of the grammar of ornament are a never-ending source of amusement and ridicule by those who have made this a study and recognize at a glance such synchronisms in art.

VIOLET AND ARBUTUS MOTIVES FOR CHINA PAINTING.

THE accompanying designs, by Mr. Edward T. Reeves, may be painted on some of the long and narrow trays just as they are, or they could be adjusted or adapted to some other shapes. One is the ordinary wood violet, and the other the sweet-scented arbutus, that welcome harbinger of early spring.

These flowers should be treated in a simple manner, and care should be taken to follow the lights and shades, or they will not be true to nature. With deep violet of gold, light

dent. This medicine chest may be bought at any furniture dealer's or cabinet-maker's establishment, and may be very simple in construction, and consequently inexpensive, or it might be quite elaborate. A very pretty one could be made of oak, having a door which could be locked so that little hands would be kept out of danger, but care must be taken to keep the key in a convenient place. This chest should be nicely decorated on the outside by means of a shelf at the top, a small mirror and some artistic carving. But for general purposes nothing could be better or more convenient than a set of oak shelves, having a curtain of blue denim, embroidered in conventional designs with black silk Roman floss, attached to a small brass rod with rings.

Another idea which might be within the means of everyone would be to procure an ordinary wooden box, and paint it the same shade as the woodwork of the room. A neat curtain, consisting of flowered cretonne, art sateen or linen, embroidered with several shades of yellow Asiatic filo silk floss, should hide the contents from view.

The bathroom is generally admitted to be the most convenient place for the medicine chest to be kept, but circumstances might be such as to suggest another apartment as being more appropriate. In it should be found the temporary relief for a severe headache, the mustard for the foot-bath, or the invaluable plaster, for which, however, might be substituted the more convenient mustard leaves; vaseline or pure sweet oil, which would be found to be invaluable for burns; oil of cloves, seidlitz powders, and citrate of magnesia.